large nation—is not entirely clear. Obviously it is at least partly because it provides a temporary escape from unpleasant realities and a surcease from care, much as alcoholic beverages do for many other folk.

Tobacco has been and is extensively smoked—although formerly the total quantity was much less than to-day. The familiar Chinese pipe has a very small bowl, holding only enough of the weed for a whiff or two. Men and women, especially elderly people, formerly sat by the hour alternately filling their pipes (or having it done for them by servants), lighting them, smoking, and then knocking out the ashes.

Still other types of recreation have been feasting (an accompaniment of many social events, such as weddings, and of many business transactions), watching processions, reading novels and stories, singing with or without the accompaniment of musical instruments, retailing and exchanging gossip, resorting to clairvoyants, watching marionettes and jugglers, attending village fairs (at which plays are often shown), visiting temples, automatic writing through what corresponds to the planchette, and simply frequenting crowded places.

Before the days when Western customs made their influence felt, and when social intercourse between men and respectable women was still impossible, many men found diversion with girls, usually of easy morals, who were professional entertainers. The changing customs by which, in the cities, men and women of the same rank now often associate freely seem not to have reduced prostitution. Dance halls of a new type in the ports have added to the problem and many hotels have been frankly in the business.

The drama has had a great fascination for the Chinese and has been and is a familiar feature of their life. We have already seen something of its history. Pantomimes with music were already in existence in early historic times as a means of commemorating the deeds and the memory of ancestors. There were plays in the Han, probably of a simple type, and a further development occurred in the T'ang and the Sung. A noteworthy and rather sudden flowering of dramatic genius came under the Mongols. .Both under the Ming and the Ch'ing new styles of plays and of the accompanying